ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM S-8

GRADE 13 CURRICULUM BULLETIN SUGGESTED CHANGES FOR 1967/68

1967

CONTENTS

INTRODUCTION

Textbooks are not "authorized or approved" for Grade 13. Any reference to a particular textbook is for the purpose of identifying items of course content and should not be interpreted as a prescription of that textbook.

In most instances the items which might be deleted from the courses are indicated by page reference to the authorized courses of study. The official curriculum publications for the subjects of study in Grade 13 are listed below.

Accountancy Practice – *Curriculum RP-31,* Commercial Subjects

Art – *Curriculum S.13,* Art

Biology – *Curriculum S.17B,* Biology

Chemistry – *Curriculum S.18,* Chemistry

English – *Curriculum RP-S4,* English, *Circular 58,* Prescriptions 1967/68

Français – *Curriculum RP-46* (Revised 1964) Programme de Français, Classes Secondaires de Langue Française, *Circular 58,* Prescription 1967/68

Geography – *Curriculum S-7,* (1966) Geography, Senior Division

Greek – *Curriculum I and S.11,* Latin and Greek, *Circular 58,* Prescriptions 1967/68

History – *Curriculum S.9,* History, Senior Division

Home Economics – *Curriculum S-6 (13),* Home Economics, Grade 13

Latin – *Curriculum I and S.11,* Latin and Greek, *Circular 58,* Prescriptions 1967/68

Mathematics – *Curriculum S.12C,* Mathematics, Senior Division, 1966

Mathematics of Investment – *Curriculum RP-31,* Commercial Subjects

Modern Languages – *Curriculum I and S.15,* Modern Languages, *Curriculum RP-15,* French *Curriculum I and S.43,* Spanish *Circular 58,* Prescriptions 1967/68

Music – *Curriculum I and S.16,* Music, *Circular 58,* Prescriptions 1967/68

Physics – *Curriculum S.17C,* Physics

Secretarial Practice – *Curriculum RP-31,* Commercial Subjects

ACCOUNTANCY PRACTICE

PART A

REDUCTION OF THE EXISTING COURSE

PAGE	TOPIC	DELETIONS
28	Section 4	Bankruptcy
28	Section 6	Machine Accounting and Data Processing

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

1. Practice sets may be used. A number of these are available in the reference books, from publishers or from industry. The use of sets can give experience in specialized areas such as cost accounting and financial reporting as well as assist in understanding the entire accounting cycle. They provide the student with practice in working a problem covering the entire accounting cycle and assist him to understand the relationship of the parts and the whole. They may also serve as a useful review.

2. The students should become familiar with the use of diagrams to trace the flow of information through a business. Block diagrams of the main systems of a business should be prepared and the idea of analyzing a business system by flow charting should be stressed.

3. Current business topics of interest to students could be studied through reading weekly, monthly or quarterly publications, such as monthly bank newsletters, the *Financial Post,* and the *Chartered Accountant.* Selected topics dealing with the more important accounting and reporting problems facing the accounting profession could be presented by students in essay or oral form or by discussion.

4. An attempt should be made to develop an appreciation of the impact of mechanization and automation on accounting systems.

REFERENCE BOOKS

FINNEY and MILLER, *Introductory Accounting,* Prentice-Hall

JOHNSON, *Accounting Systems in Modern Business,* McGraw-Hill

NOBLE and NISWONGER, *Accounting Principles,* (South-Western) Gage

SEGGIE, *Basic Accounting,* Pitman

ART

PART A

REDUCTION OF THE EXISTING COURSE

The following sections of *Curriculum S.13,* Art are to be deleted:

PAGE	TOPIC	DELETIONS
43	Section 8, Unit 1	America Before Columbus
43	Section 8, Unit 2	The Era of Colonial Dependence
45	Section 9, Unit 1	Art of Native American Peoples

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

The time made available as a result of the deletions noted above might be profitably devoted to a concentration on those sections of the course on which the development of contemporary art of the Western World, and especially that of the American scene, is partly dependent.

The material is to be found in the following sections:

Section 6, Unit 2, Painting: *The Permanent Revolution* (pages 38-40)

b) Romanticism
c) Realism
d) Impressionism
e) Post-Impressionism

Section 7, Unit 1, *Modern Movements in Painting* (pages 40-41)

a) The Fauves-Expressionist Tendency
b) The Cubistic-Abstraction Tendency
c) The Fantasy-Surrealist Tendency

Section 7, Unit 3, *Modern Movements in Architecture* (page 42)

a) The Cubist Tendency
b) Expressive and Free Form Tendency

BIOLOGY

BASIC CHANGES IN CURRICULUM S.17B

PAGE	TOPIC	CHANGES
1	Preamble	delete the existing preamble and insert the following:

The primary purpose of this course is to teach the students enough detail of structure and function to enable them to understand the basic biological principles outlined in the following paragraphs. The background provided should be ample for those wishing to continue the study of Biology at university, but chiefly it should enable *all* students to acquire a broader view of life.

The course is a study of the mechanisms involved in the basic principles of ENERGETICS, REPRODUCTION AND HEREDITY, and EVOLUTION.

Unit I provides an excellent opportunity to introduce these fundamental biological principles at the beginning of the course without any detailed discussion at this stage.

Energetics involves the changing of one type of energy to another, the degrading of other forms of energy to heat energy, the sun as the original source of energy, and the inter-dependence of living organisms with respect to energy-rich materials. Students should realize that, without these energy changes, life as we know it could not exist. In order to understand these changes students should become familiar with the basic cellular structures and chemical processes occurring in organisms, as outlined in Unit II.

In Unit III students become acquainted with the structure of a highly developed plant, and of an animal, both consisting of complicated systems made up of organs, tissues and cells. In this unit students learn how energy changes are controlled and how the various systems must work together harmoniously to maintain homeostasis for the benefit of the entire organism. If any part of a system becomes defective, the whole plant or animal is in jeopardy.

The time allotted to Unit IV is sufficient only to show students that an orderly system or classification (although a constantly changing one) has been developed whereby plants and animals have been arranged in groups based on common characteristics and relationships.

An organism cannot live by itself alone. Unit V stresses that both cooperation and competition among organisms are frequently necessary for survival. Cooperation may provide security and a division of labour that results in better survival conditions for a particular group of organisms. On the other hand, even within a group or between groups there is competition for the necessities of life which are found within their physical environment. Man himself is in constant competition for survival with such organisms as bacteria, fungi, viruses and insects. For all plants and animals, competition is a way of life.

Disease, accident or aging will eventually cause the death of any organism. The continuity of germ plasm is maintained by means of reproduction, whether sexual or asexual. Asexual reproduction maintains the characteristics of the parents, while sexual reproduction introduces variations that may lead to evolutionary changes. These changes may affect subsequent generations and may result in the development of new species.

Cell division, preceded by the replication of genetic materials, is the fundamental form of reproduction. Every cell in the body of an organism carries in its genes the same information code. In spite of this, cells differentiate, forming specialized kinds such as muscle or nerve cells, tracheids or sieve tubes. Apparently, the genes determine the definitive form of the plant or animal by operating through the environment of the cells to determine the types they will become. The development of the cell, therefore, depends on both its genetic material and environment.

The climax of the course is found in that part dealing with evolution. If our society is to be capable of laying down desirable guide lines for the future development of all its resources, we must understand the past history of earlier types of plants and animals. We must try to determine why some species are becoming extinct while others are surviving and continuing to evolve. To ignore such questions could lead to our eventual extinction.

Students who have considered the phenomena of life, the intricate structure of living organisms and the complex changes occurring in these organisms, should acquire a new and deeper understanding of Biology and a continuing interest in it.

The number of periods indicated (each of approximately 40 minutes) is merely a suggestion, or a guide to the depth of treatment. This is based upon one period per day of formal teaching time. It is strongly recommended that additional time be scheduled for laboratory work related to this course.

Systematic notebook and observational records are essential.

PART A

REDUCTION OF THE EXISTING COURSE

PAGE	TOPIC	CHANGES
2	Unit I-1	after the heading, "Movements in Animals and Plants", insert "One living specimen should be used to illustrate each type of movement. Examples given below are suggestions only."
2	Unit I-3	line 2, after "fission" delete "e.g.", read "one of amoeba or hydra, and one of plant bulbs, plant cuttings, bacteria, chlamydomonas"
2	Unit I-3(i)	line 5, after "spore formation" delete "e.g.", insert "one example of"
3	Unit II-2	line 7, after "indicating important linkages" insert ": ester, glucoside, and peptide"
4	Unit II-4(b)	line 4, delete "oxidation of fats and proteins", insert "reference to the fact that, after preliminary processing into (2-carbon) fragments, fats and proteins may enter the same metabolic pathway as glucose;"
4	Unit II-5(b)	before "Syntheses" insert "Brief treatment of"
4	Unit II-7	delete last paragraph, "Factors influencing . . . diffusion"
6	Unit III-2(e)	after "bones" insert "(names and descriptions of individual muscles and bones are not required)"
6	Unit III-2	delete "Nervous System . . . nerves, connective," insert "Nervous system: brain (main parts), spinal cord, motor nerves, sensory nerves, mixed nerves, sense organs (details of structure of sense organs not required except for the eye). Note that prepared dissections, rather than class dissections of brain and spinal cord should be used. "Neurons: motor, sensory, connector; structure (cell body, axon, dendrite); reflex arc; associated connective tissue."
7	Unit III-3	line 5, delete "examples of" line 7, delete "by examples of these", insert "by the example selected"
8-9	Unit IV	Classification of Organisms: replace the entire unit with the following: "(4 periods) "This unit provides a brief introduction to the purpose and principles of classification of organisms. "1. Brief history of systematics: Linnaean system; present system "2. Discussion of the principles involved in classification of organisms; meaning of species, genus, family, order, class, phylum, kingdom, as illustrated by the classification of the domestic cat "3. Identification of common Ontario conifers by use of a simple dichotomous key (NOTE: characteristics of the groups to which the cat and the conifers belong are not required for examination purposes)"
10	Unit V-4	line 3, delete the portion within brackets and insert "(the effects on each organism from the association should be stressed)"
10	Unit V-4	line 4, delete "Two or three examples", insert "One example"
11	Unit VI-2	line 5, after "alternation of generations" insert "(treated generally to show the occurrence of the haploid-diploid cycle in plants and animals)"
11	Unit VI-3	line 4, delete "Seed size", insert "Spore, seed"
11	Unit VI-3	line 6, limit discussion of "differentiation" in plants to the development of the embryo in the seed; in animals to the development of the three primary germ layers of the gastrula
11	Unit VI-3	lines 8 to 11, delete last sentence and insert "Relation of numbers of offspring to parental care in maintaining population."

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

The changes from *Curriculum S.17B* have removed 14 periods from Unit IV. This time could be allocated as follows:

5 additional periods to Unit II
5 additional periods to Unit III
4 additional periods to Unit VI

Additional time saved by the other deletions may be applied to experimental work.

PART A

REDUCTION OF THE EXISTING COURSE

PAGE	TOPIC	CHANGES
4	Unit II-3 (ii)	"the effect of copper . . . to the solution.)"
9-10	Unit IX-2(i)	"the action of sodium and potassium on water"
	Unit IX-2 (ii)	"(a) to produce sodium hydroxide from lime."
	Unit IX-3	"The production . . . Demonstration experiment."
	Unit IX-5	"The uses . . . permanganate." and *"Note:* In this . . . uses depend."
10	Unit XI-1 (i)-(v)	"An experimental . . . with copper."
	Unit XI-5 (part)	"Properties and uses of hydrofluoric . . . cryolite."
11	Unit XIII-4	"The commercial . . . cyanamide."
	Unit XIII-5	"The properties . . . hydrate."
11	Unit XIV-3	"The properties . . . sulphide"
12	Unit XVII-3 (i) (ii)	"(i) carbon, (ii) sulphur,"
	Unit XVII-5	"An experiment . . . air"
	Unit XVII-6	"The preparation . . . water"
	Unit XVII-7	"The properties . . . phosphate."
12	Unit XVIII-1(part)	"and hydrogen sulphide"
	Unit XVIII-3	"Demonstration . . . paints."
12-13	Unit XIX-1 (part)	"The Bessemer . . . furnace."
	Unit XIX-2	"Some important . . . alloys"
	Unit XIX-3	"The tempering . . . steel"
14	Unit XXII-4	"Types . . . medium)."
	Unit XXII-6	"Practical . . . precipitator"
16	Unit XXIII-D2(c)	"Regeneration . . . guncotton."

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

1. Most of the references to properties and uses of substances have been deleted. However, it is realized that interest is in many cases promoted by relating the chemistry course to chemicals in common use. Teachers may therefore increase depth of treatment by treatment of uses even though some have been deleted. In

treatment of uses an attempt should be made in every case to show upon what properties the uses depend.

2. Certain industrial processes have been retained on the course. It is hoped that when possible the teacher can draw upon experience and knowledge of local industry to enrich the discussion of these.

3. Many teachers have difficulty in completing Unit VIII, The Concentration of Solutions, in five periods. It should now be possible to devote sufficient time to taking up the various types of numerical problems listed in this unit. Every student could also be given the opportunity to perform the experiments in this unit.

4. The modern trend in chemical education, which is reflected in *Curriculum S-17E,* Grade 13 Chemistry, to be introduced in September 1968, places much emphasis on atomic, molecular and crystal structure, and on the forces that bind atoms or molecules together. From these considerations it is much easier to interpret and remember many of the physical and chemical properties of substances. In seeking areas of enrichment related to the present course of study, teachers might with advantage lay more stress on atomic structure and the periodic classification as unifying concepts and as aids to interpreting similarities and gradations in properties.

To illustrate the preceding, it is of interest to relate the easy formation of halide ions from halogen atoms to the so-called electron affinity of the latter, and similarly the almost complete absence of positive halogen ions is a consequence of the high ionization potentials of the elements. The size of the atoms and ions can be considered in relation to the numbers of electrons surrounding the nucleus, and consequently the oxidizing or reducing tendencies in this group can, at least in part, be related to the ease of removal of an electron from the outer shell of a series of halide ions of different size.

5. It will probably be helpful to introduce oxidation-reduction as an electron transfer process earlier in the year than suggested by the place of Unit XX in the present course. It is, for instance, practical to interpret the gradation in stability of the hydrogen halides (Unit XI - 4) as reflecting the graded ease of removal of an electron from the halide ion.

6. Much of the inorganic chemistry in the course involves reactions among ionized substances in solution. It will be advantageous to place greater emphasis on the discreteness of the ions in such solutions, particularly by the device of introducing and consistently using ionic equations wherever applicable. It may also be desirable to make pupils aware of the difference between gaseous ions and solvated (hydrated) ions, and the fact that the dissolving of substances, particularly electrolytes, involves substantial interaction with the solvent.

PART A

REDUCTION OF THE EXISTING COURSE

Because of adequate coverage in Grade 12 (see *Curriculum RP-S4,* page 16) the following topics are to be omitted.

PAGE	TOPIC	DELETIONS
16	7	Logic
16 & 17	8	The Report
17	9	Business Letter Writing

PART B

SUGGESTION FOR TEACHING IN DEPTH

In addition to conventional classroom instruction, teachers are urged to use varied methods. Such devices as oral reading, dramatics, round-table discussions, seminars, interviews, debates, reports, and panels should be employed far more than they have been in the past.

Students should have access to recordings, movies, tapes, filmstrips and slides, magazines, and periodicals with any bearing on the course. They should have every opportunity to hear speakers, lecturers, experts, poets, authors, actors, and professional men and women who can enlighten them or help them to enlighten themselves. They should attend whatever plays, lectures, and panels are available, and participate in as much worthwhile discussion as possible.

1. *Possible Arrangements of the Works for Study*

Since teachers will wish to design their studies of the works on the course to suit differing tastes and interests, a number of possible arrangements are given below.

1. *Study by Types of Literature*

a) Fiction,
b) Drama,
c) Poetry, and
d) Prose other than Fiction.

2. *Study by Rhetorical Modes or Modes of Discourse*

a) *Narrative Mode,* as illustrated by novels, non-fictional narrative such as biography or history, short stories, and some poetry.
b) *Dramatic Mode,* as illustrated by plays, dramatic monologues, and other dramatic poems.
c) *Lyric Mode,* as illustrated by poems, short stories, essays, plays, and novels.
d) *Expository or Argumentative Mode,* as illustrated by essays and other non-narrative prose.

3. *Study by Genres*

a) *Tragedy,* as illustrated in plays, novels, short stories, and poems.
b) *Comedy,* as illustrated in plays, novels, short stories, poems, and essays.
c) *Satire,* as illustrated in plays, novels, short stories, poems, and prose selections.
d) *Lyric or Personal,* as illustrated in poetry.

4. *Theme Studies in All Types of Works*

Studies of such themes as nature, life, death, birth, man, society, appearance and reality, love, fate, and others, as illustrated in the various types of works studied.

5. *Open Arrangement at the Teacher's Discretion*

This open arrangement is included on the assumption that the course will be taught by experienced, well-trained, and highly qualified teachers, who should have the opportunity to experiment with the works on the course so as to achieve its aims more tellingly. This option would not be advisable for relatively inexperienced teachers, who should adopt one of the specific arrangements outlined above.

INDIVIDUAL STUDIES

Each student might pursue some limited form of independent study, with guidance from his teacher. The teacher should help the student make a list of suitable primary source books and secondary critical or biographical works for intensive reading.

If a whole class were to study in one category such as poetry or the novel or drama in any one year, the teacher's load would be eased, and the studies given greater unity.

Possible Forms of Individual Study

a) To become well versed in the works of a single author or a selection of his works. The choice of author should be mutually agreeable to the student and the teacher. Good minor authors are perfectly acceptable, and need not be drawn from those listed as suitable for the course.
b) To examine works parallel to one or more of those studied in the course, and observe the relationships.
c) To compare and contrast the works of two authors not studied in the course; to discover the similarities and differences in their ideas, approach, conventions, style, and impact.
d) To examine the effect a number of works on the course have had on the social and political development of their times.
e) To examine representative works of a group of authors classified under one period or school, such as Classical, Romantic, or Victorian, and observe the central ideas and methods that characterized their period.
f) To examine a key work such as *Lyrical Ballads,* 1798, or *Leaves of Grass,* 1855, and analyse its unique quality, and its influence on the history and development of English literature.
g) To examine a number of plays of different periods in the light of the changing theatrical conventions and stage limitations of their times.

FURTHER SUGGESTIONS FOR TEACHING IN DEPTH

Because the topics for reading and study printed below *are suggestions only,* teachers are free to determine for their own classes the elements of the course to be studied in depth. The students should be allowed as wide a scope as possible in their selection of topics for reading and the preparation of a critical essay related to the course in literature. For most classes, probably one phase of the course enriched in this way will be sufficient.

SUPPLEMENTARY READING

Curriculum RP-S4, in the general comments referring to Grades 11, 12, and 13, contains the statement, "A considerable amount of reference reading, including literary criticism, should also be required . . . " Since the actual Grade 13 course outline does not specifically mention this point, teachers might well require their students to correlate some of their supplementary reading with the literature studied. Such supplementary reading of a related creative or critical work will reinforce and deepen the student's appreciation of the course.

DRAMA

Shakespeare

a) A list of books on Shakespeare's works appears on pages 140 to 142 in *Curriculum RP-S4,* English.
b) The following general studies on Shakespeare and his works have been published recently:

New Variorum Shakespeare, ed. FURNESS, paperback, N. Y. Dover, $2.25

Shakespeare Criticism, 1935-60, ed. RIDLER, Oxford, World's Classics

Shakespeare's Tragedies: a selection of modern criticism, ed. L. LERNER, Penguin, 1963

Shakespeare's World, J. R. SUTHERLAND, Arnold, 1964

Shakespeare: a Celebration, 1564-1964, ed. T. J. B. SPENCER, Penguin

Shakespeare, a Biography, PETER QUENNELL, Weidenfeld & Nicolson

c) The Stratford Festival Company will present the major tragedy, *Antony and Cleopatra* and the history play, *Richard III,* during the 1967 season, and teachers may wish to take advantage of this in selecting plays for the 1967-68 school year.
d) The Audio-Visual Branch of the Ontario Department of Education, 559 Jarvis Street, Toronto, has a number of films relating to Shakespeare and the better-known plays. These are listed in the Audio-Visual catalogue, and may be borrowed for use in the schools. Early booking is the best guarantee that the films will be available when they are needed.
e) The Stratford Shakespearean Festival Foundation, Stratford, Ontario, has a number of sets of slides on the plays that have been offered through the years. These are available on loan to the schools, and might be used as the basis for student lectures and discussions in the classroom or auditorium.
f) With the idea of having students enjoy Shakespeare's plays by acting in them, teachers might arrange to have scenes presented either in assemblies or to the public. A list of useful books on Theatre Arts is given on pages 89 to 91 of *Curriculum RP-S4,* English.

Modern Plays

a) There is considerable advantage in arranging for a stage production of a selected modern play. Stu-

dents will learn a great deal about the nature of drama by presenting a play themselves. In some communities it may be convenient to work with a local drama group, who are usually anxious to offer plays that will appeal to a large audience. Such groups should be approached well in advance, as their choice of plays, and yours, may be influenced by their capacity or limitations.

b) Schools may wish to use a modern play that offers similar subject matter to that of the Shakespeare studied, or of a novel read in the course. Comparisons and contrasts can be developed, and some attempt made to show students that older works can retain their currency, especially in telling the human story.

c) Reference lists of books and publications on Drama appear on pages 77-79, and page 142 of *Curriculum RP-S4,* English.

d) An extended list of modern plays appears on pages 62-64 of *Curriculum RP-S4,* English.

NOVELS

A representative list of novels appears on pages 73-75 in *Curriculum RP-S4,* English, and a list of reference works on the novel on page 144 of the same publication. The following reference works might also be considered.

ROBERT LIDDELL, *A Treatise on the Novel,* Jonathan Cape, 1947, reprinted

WALTER ALLEN (ed.) *Writers on Writing,* Phoenix House, London, J. M. Dent, Canada, 1958 Edition, reprinted, $3.95

E. W. ROSENHEIM JR., *What Happens in Literature,* Phoenix, University of Chicago Press, $1.25

J. H. FOWLER, *The Art of Teaching English,* Macmillan, $1.40

CAROLINE GORDON, *How to Read a Novel,* Macmillan (Viking), $1.90

RICHARD CHURCH, *The Growth of the English Novel,* Methuen, $1.25

KATHERINE LEVER, *The Novel and the Reader,* Methuen, $1.25

DAVID HOLBROOK, *English for Maturity,* (Cambridge) Macmillan, $2.50, paper

POEMS

Since schools are free to study either the works of a single poet or selections from several, the choice of a text is open. There are many paperback editions of the works of single poets, and, of course, several good anthologies available. Among these are:

CHARLESWORTH and LEE, *An Anthology of Verse* (Oxford)

DILTZ and MCMASTER, *New Horizons* (Revised Edition), McClelland and Stewart

E. F. KINGSTON, *Poems to Remember* (Revised Edition), J. M. Dent

Some Canadian publishers are reprinting soft-cover editions of longer poems which have been prescribed for Grade 13 in recent years. Their catalogues should be consulted for the titles of such reprinted poems.

LONGER NON-FICTIONAL PROSE WORKS

Such works as the following are considered suitable for study in Grade 13:

ADDISON and STEELE: *The De Coverley Papers*

MATTHEW ARNOLD: *Culture and Anarchy*

LORD CHESTERFIELD: *Letters to His Son*

RALPH WALDO EMERSON: *Essays*

NORTHROP FRYE: *The Educated Imagination*

PLATO: *The Republic; Dialogues*

GEORGE BERNARD SHAW: *Prefaces to the Plays*

LYTTON STRACHEY: *Eminent Victorians*

HENRY DAVID THOREAU: *Walden*

MARSHALL MCLUHAN: *Understanding Media: The Extensions of Man* McGraw-Hill, paperback (selections)

SHORT STORIES AND ESSAYS

Several anthologies are available, among them the following:

ROSS and STEVENS, *Man and His World,* J. M. Dent

GILL and NEWELL, *Prose for Senior Students,* Macmillan

DILTZ and MCMASTER, *Many Minds,* McClelland & Stewart

COMPOSITION — Critical Work

The kind of supplementary reading mentioned above, and the comparative study that it will encourage, should be linked closely to the course in composition. The English Composition outline in *Curriculum RP-S4* requires "at least one longer expository essay of 1000 to 1500 words . . . ". This longer expository essay should be related to the course in literature. The topics for such an essay should be worked out with the students early in the course to give them guidance in their supplementary reading, and time for planning.

NOTE: It is intended that such critical writing should *complement, not replace,* practice in writing short compositions of varied types.

Such topics as those listed below may also be treated:

a) in general class discussion led by the teacher

b) in panel discussions with a student chairman

c) in general class discussion preceded by a student's reading his essay on the topic

d) in some other appropriate way that suggests itself to the teacher

DRAMA

1. Compare the treatment of a character in a Shakespeare play with the treatment of the same character in a play by George Bernard Shaw.

e.g. Julius Caesar, in *Julius Caesar* and *Caesar and Cleopatra*

Cleopatra, in *Antony and Cleopatra* and *Caesar and Cleopatra*

Joan, in *Henry VI* and in *St. Joan*

2. The Shakespearean tragic figure: a comparison of the protagonists in two or more of Shakespeare's tragedies.

3. The defining circumstances of tragedy in the tragedies studied.

4. The tragic heroine in Shakespeare and Shaw

5. Discuss the relative significance of the external and internal conflicts in a tragedy by Shakespeare.

6. Compare the flexibility of the Shakespearean apron stage in the Globe Theatre, and the proscenium stage in many modern theatres, in relation to performing Shakespeare's plays. How does the Stratford Shakespearean Festival Theatre stage combine the best qualities of both?

7. Illustrate from Shakespeare's plays the use of soliloquies a) to reveal character, b) to create atmosphere, c) to advance the plot.

8. Differences in the views of *Hamlet,* or another of Shakespeare's plays, taken by prominent critics. (Bradley, Stoll, Granville-Barker, Knight, Wilson)

9. "There are no happy families in Shakespeare's plays." Discuss.

10. "Horatio is the only rational being in *Hamlet.*" Discuss.

11. The character of Shakespeare's imagery.

12. "Man – the glory, jest, and riddle of the world", as portrayed in Shakespeare's plays.

13. Hamlet, the prototype of disillusioned youth.

14. "*Macbeth* – There is nothing like it." (Abraham Lincoln)

15. *King Lear* as a case history of old age.

16. Shakespeare's view of kingship: *(Hamlet, Macbeth, Henry IV, Richard II, Richard III).*

17. Shakespeare's use of minor characters; the master's touch. (Try a comparison with Hardy's use of minor characters.)

18. "Shakespeare faced his heroes with dilemmas, not choices." *(Hamlet, Macbeth, Othello, Antony)*

19. Shakespeare as the eternal ironist.

20. What did Shakespeare really believe in?

21. The Theatre of the absurd as a commentary on modern life.

22. An analysis of the use the CBC makes of significant drama.

23. Drama in your own community.

24. The use of drama in celebrating the Centennial of Canada.

25. The legitimate stage, the moving picture, and television; the difference in presentation of drama that each requires.

26. "I've seen the movie, but I haven't read the book." The implications for our day.

POETRY

1. A study of several poems by one poet to discover the qualities that make them recognizably his.

2. Interpreting by comparing. An analysis of two poems through a study of their differences and similarities.

3. The different ways in which different poets treat such universal themes as life, death, birth, love, faith, courage, childhood, old age, freedom.

4. "Form is content." The relationship of form in poetry to the impact of the poem.

5. The changing treatment of nature in Canadian poetry in the last 60 years.

6. "Let me write the songs of a nation" – The poets' contribution to the development of Canada.

7. Image, metaphor, symbol, and myth in modern poetry.

8. The modern Canadian poet; a study of the works of one or more poets such as Klein, Cohen, Layton, Johnston, Reaney, Macpherson.

9. A poem as experience disciplined by art.

10. A study of the poems appearing in a specified number of issues of a current periodical such as *The Atlantic Monthly, Harper's, The Saturday Review of Literature, The New Yorker.*

PROSE

1. A study of the modern short story as an interpretation of our times.

2. Do the usually accepted characteristics of the short story apply to the short stories of today?

3. The modern columnist as the successor of the essayist of former times.

4. A study of the short stories or essays appearing in a specified number of issues of a current periodical such as *The Atlantic Monthly, Harper's, The New Yorker, Maclean's.*

5. *Life* frequently publishes a "photographic essay". An anomaly, or a new literary form?

6. The process of developing an idea in the short essay.

7. An examination of the main ideas presented in a long prose work.

8. The prose essayist as the child of his times; or as a rebel against his times.

9. "The short story lies closer to life than the novel because the experiences of our lives come in short, distinct episodes, and not in extended programs as they appear to do in novels." Discuss this statement. Is it valid?

THE NOVEL

1. Using the novels chosen for the course, and others you have read, try to establish a definition of the novel as a literary form. Compare your definition with those offered by well-known critics and commentators.

2. What is the difference between a significant novel like Thomas Hardy's *The Mayor of Casterbridge,* and a "popular" novel, like C. S. Forester's "Hornblower" novels?

3. Novels are often regarded as a form of comment on society. Is this true of the novels you are studying? Develop your answer by reference to the novels.

4. Discuss the autobiographical element in a novel you are studying. This will require a parallel study of the author's life story.

5. Victorian novelists such as Dickens or Thackeray are often accused of sentimentalism or lack of honesty in portraying life, while modern novelists are often assumed to be honest because they picture the so-called "realities" of life. Make a case for the Victorian, and one for the modern novelist.

6. "There is at least one book in everybody's life." In the light of the novels you have studied, show how the experiences of your own life would need to be artistically "shaped" or "organized" before they could be made into a novel.

7. Choose a page, or a passage from the novel you are studying, and examine in detail the way the author gets his effects.

8. What is meant by "symbolism" in the novel? Do the novels you are studying exemplify the use of symbolism? How?

9. Discuss the following quotations as they pertain to the novels you are studying:

> "Many things do not happen as they ought, and most things do not happen at all. It is for the conscientious historian to correct these defects."
> MARK TWAIN

> "Great English novels . . . can rank among the finest instruments of education, insensibly instilling valuable lessons for life, and storing the mind with rich words and lovely images."
> J. H. FOWLER, *The Art of Teaching English*

> "First, Genius; thou gift of Heaven; "And thou, Humanity, bring all thy tender sensations; "And thou, O Learning! . . . do thou guide my pen. "Lastly, come Experience . . . From thee only can the manners of mankind be known."
> HENRY FIELDING *(Tom Jones)* invokes his Muses

> " 'The proper stuff of fiction' does not exist; everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss."
> VIRGINIA WOOLF, ("The Modern Novel" in *The Common Reader)*

> " 'And what are you reading, Miss ———?' 'Oh! it is only a novel!' replies the young lady; while she lays down her book with affected indifference, or momentary shame. 'It is only Celia, or Camilla, or Belinda,' or in short, only some work in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best chosen language."
> JANE AUSTEN, *Northanger Abbey*

FRANÇAIS

PARTIE A

REDUCTION DU PROGRAMME D'ETUDE

Le Comité a cru qu'il était plus avantageux de réduire un peu chacune des sections du programme plutôt que de supprimer toute une section, un auteur ou un ouvrage, et de conserver ainsi un éventail plus vaste de sujets parmi lesquels les professeurs puissent trouver matière à une étude en profondeur.

En conséquence, on suggère d'omettre les parties suivantes:

1. MARION: Beaux textes des lettres françaises:
DAUDET: Les douaniers
BARBIER: La cavale
VERLAINE: Dialogue mystique
NELLIGAN: Soir d'hiver

2. *Les saints vont en enfer,* chapitres 3, 5 et 9

3. *Ashini,* chapitre 2

4. *Conteurs canadiens-français:*
LEMELIN R., Le chemin de croix

PARTIE B

SUGGESTIONS EN VUE DE L'ETUDE

APPROFONDIE

Relativement à l'emploi et à l'organisation du temps que la réduction du programme d'études met ainsi à la disposition des professeurs pour enseigner certains sujets d'une façon plus approfondie, voici quelques commentaires et suggestions qui pourront s'avérer utiles.

1. Buts à atteindre

Il faut remarquer, selon les directives officielles, que, si cette réduction a pour résultat d'alléger le programme, elle n'a pas pour but d'abréger le cours ni d'accorder plus de temps à l'étude de la matière au programme comme telle, ni même encore de consacrer trois semaines à la revue pure et simple de la matière enseignée au cours de l'année. La préoccupation du professeur devrait être plutôt de donner à l'enseignement de la littérature française une nouvelle dimension qui soit, pour les élèves, à la fois une source d'enrichissement personnel et une préparation aux études universitaires.

2. Organisation et répartition du temps

Cette organisation du temps peut se concevoir de différentes façons. Toutefois, il faudrait éviter de consacrer trois semaines d'affilée à un programme d'enrichissement. Des groupements de quatre, de trois et même de deux périodes sont préférables.

A titre de suggestion, ou pourrait considérer la répartition suivante. L'ensemble du programme peut se diviser en trois sections: pièces dramatiques, romans, morceaux et contes. Chacune de ces sections comporte une partie "approfondie", et une partie "étude sommaire". Si l'on ajoute une partie "enrichissement du programme", on obtient ainsi trois divisions pour chacune des sections:

Le nombre de semaines est soumis à titre de suggestion seulement.

a) *étude approfondie*
Andromaque
(environ 7 semaines)
Les saints vont en enfer
(environ 4 semaines)
Textes choisis
(environ 8 semaines)

b) *étude sommaire*
Topaze
(environ 4 semaines)
Ashini
(environ 2 semaines)
Contes
(environ 2 semaines)

c) *enrichissement*

pièces dramatiques: l'équivalent d'une semaine, sujets au choix du professeur;

romans: l'équivalent d'une semaine, sujets au choix du professeur;

morceaux choisis et contes: l'équivalent d'une semaine, sujets au choix du professeur.

3. Suggestions

La liste des sujets d'étude que l'on pourrait proposer est inépuisable; elle devrait nécessairement varier selon les professeurs, les élèves et le milieu. A cette fin, on pourrait consulter avec profit les anthologies, les diverses éditions des "Petits Classiques" ou les nombreux manuels de dissertations littéraires, d'explications de textes, de critique et de théorie littéraires: ces ouvrages traitent d'une foule de sujets parmi lesquels les professeurs trouveront d'utiles suggestions qu'ils pourront adapter aux besoins de leur enseignement, sans crainte d'éliminer, de combiner, de modifier. Les sujets les plus fertiles sont encore ceux que les professeurs inventeront eux-mêmes et qui sont en rapport étroit avec le programme d'étude. Ces sujets ne devraient pas être trop vastes; il ne s'agit pas de lancer les élèves dans des travaux de fine polémique.

Les commentaires publiés chaque année, par le Ministère de l'Education, sur les réponses des candidats aux examens de français de la 13e année, révèlent des besoins dont on pourrait s'inspirer pour donner un enseignement efficace. On y souligne l'importance d'exercer les élèves à l'interprétation juste de mots-clés tels que "appréciez", "justifiez", "tragique"; en composition surtout, on déplore chez un grand nombre de candidats le manque de maturité et de bon goût, l'indigence de l'imagination, la banalité du style, l'inhabilité à penser d'une façon claire et suivie.

Au cours de cette année pré-universitaire qu'est la 13e année, ne convient-il pas dès lors de conjuguer étroitement l'enseignement de la composition et celui de la littérature afin de faire servir davantage l'étude de la langue et celle des oeuvres littéraires à l'accroissement de la culture générale et à l'épanouissement de la personnalité. A plus forte raison, un programme d'enrichissement devrait-il suivre dans cette voie.

En outre, il importe que l'élève acquière une méthode efficace de travail personnel. Cette formation a débuté dans les années antérieures; en 13e année, elle devrait se poursuivre d'une façon plus intense. Le choix et le traitement des sujets devraient donc favoriser l'exercice de la recherche personnelle, la connaissance et l'usage des services de bibliothèque, la consultation des ouvrages de référence, l'interprétation des témoignages: documents, notices bibliographiques, commentaires. L'élève devrait en outre s'exercer dans divers genres d'activités, que ce soit par écrit (rapport, dissertation, analyse littéraire, essai) ou oralement (séminaire, table ronde, débats).

Quant aux méthodes à employer, il en existe plusieurs parmi lesquelles le professeur reste toujours libre de choisir. Ainsi pour étudier le genre lyrique — sujet de théorie littéraire — on peut employer la méthode inductive fondée sur l'examen et la discussion de quelques textes, suivant les étapes: observation, comparaison, généralisation. Par ailleurs, on peut préférer partir d'une notion théorique du genre lyrique pour en découvrir l'application dans les textes: c'est la méthode déductive. Un professeur, désirant traiter les grandes étapes de l'histoire de la littérature française, peut avoir recours à la méthode expositive (dite de "cours"), profitant alors de l'occasion pour entraîner ses élèves à prendre des notes, à les compléter et à les rédiger. La méthode dite du "séminaire" peut se prêter à la soutenance d'un exposé sur un sujet particulier. Désire-t-on amener les élèves à examiner jusqu'à quel point l'art de Musset est le reflet de la société d'une époque, la méthode de la recherche dirigée peut paraître toute indiquée. Si on a présenté en classe le destin tragique des héros de la pièce "Iphigénie", on peut, par la méthode comparative, diriger une étude semblable des héros de la pièce "Antigone" de Jean Anouilh.

Quelle que soit la méthode qu'il emploie, un maître ne devrait pas négliger d'en rendre ses élèves conscients et de donner ainsi à son enseignement, non seulement une valeur purement académique mais encore une valeur de formation et de préparation aux études universitaires. Par ailleurs, les aides pédagogiques que la technique moderne met à sa disposition: documents, illustrations, disques, films, bandes sonores, diapositives, schémas, tableaux, etc., peuvent contribuer à rendre son enseignement plus vivant, plus marquant.

GEOGRAPHY

PART A

REDUCTION OF THE EXISTING COURSE

The Grade 13 course in Geography was revised in 1966. Incorporated in *Curriculum S-7* (1966) are the reductions in the course of study which were previously listed in *Curriculum S-8*.

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

Certain suggestions for teaching in depth are found in *Curriculum S-7* (1966). Part of the teaching time gained as a result of the deletions and reductions noted in Parts A and C of *Curriculum S-7* could be spent on providing the students with greater opportunities to become more familiar with the use and the analysis of topographical maps that are representative of the major geographical regions, or of the sub-regions indicated in item 5.

Furthermore, students could study geographical problems of local interest. The problems might be investigated as group activities or as individual projects. The findings could then be reported in the form of seminars or classroom discussions. During the study of a problem, the students would gain some experience in investigation techniques such as field work, direct inquiry, study of reference materials, analysis of local maps and documents where available, and in presenting their findings.

PART A

REDUCTION OF THE EXISTING COURSE

Teachers will note from *Circular 58* that the responsibility for selecting passages for Grade 13 rests with the Head of the Classics Department or the teacher of Grade 13 Greek. Re: *Curriculum I and S.11,* Page 48, the following forms and constructions are specifically excluded from the required knowledge for translation of English into Greek, for grammatical questions based on the selected authors, or for translation into English of Greek sight passages. However, students should be expected to be able to translate any of these points which occur in the authors passages selected.

1. FORMS

a) ordinals and adverbs above "five"
b) duals
c) vocatives
d) declension of κρέας, γραῦς, πῆχυς
e) δείκνυμι — types of verbs
f) future perfect system
g) omicron-contract verbs

2. CONSTRUCTIONS

a) genitive of cause
b) ὅστις and the future indicative to express purpose
c) ἐφ' ᾧ, ἐφ' ᾧτε (on condition that) construction
d) ἢ ὥστε to translate English "too", e.g. "too big for me to carry"
e) monetary future condition
f) φθάνω and its construction with the participle
g) impersonal verbs πάρεστι, λυσιτελεῖ, πρέπει, προσήκει, συμφέρει, μέλει, μεταμέλει, μέτεστι
h) accusative absolute
i) verbal adjectives
j) dative of agent
k) attraction of the relative
l) all verbs of "preventing" and "hindering" and their special construction except κωλύω
m) double negatives (μὴ οὐ) except in clauses of fearing
n) μὴ used generically
o) ὤφελον to express wishes

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

The importance of closely integrating the "study in depth" with the prescribed course cannot be overstressed; as a corollary, it may well prove advisable to distribute the additional material as unobtrusively as possible throughout the school year.

1. *Additional sight reading in Greek* of passages relevant to the authors selections. The textbook containing the Grade 13 authors, *A Greek Reader for Schools,* or one of the books suggested by the Department annually for prose authors in Grade 12, could provide excellent reading for this purpose.

2. *Reading in translation* of selections relevant to the prescribed prose authors. For example, it would be possible through the many paperback editions now on the market to read some of the tales from Herodotus or the climactic scenes from the Persian Wars; such famous passages from Thucydides as the escape from Plataea, the plague description (along with some case histories from Hippocrates, and his "oath"), Pericles' funeral oration, *stasis* in Corcyra or the Sicilian expedition; the Apology of Plato and/or *Memorabilia* of Xenophon; additional parts of the *Odyssey*. Students could also be introduced to the *Clouds* of Aristophanes. Some teachers may prefer to use an anthology such as *The Spring of Civilization: Periclean Athens* by C. A. Robinson, Jr. (Clarke, Irwin — paperback). Thus a few days could be spent at intervals throughout

the school year to supplement the selected authors, and students might gain greater insight into the brilliance of the century about which their prose authors wrote.

The titles in this and subsequent lists are only a few of the many that might be suggested.

HERODOTUS, *Histories,* translated by A. de Selincourt, Penguin

THUCYDIDES, *Peloponnesian War,* translated by Rex Warner, Penguin

HOMER, *Odyssey,* translated by W. H. D. Rouse, New American Library: Mentor

or

HOMER, *Odyssey,* translated by E. V. Rieu, Penguin

ARISTOPHANES, *Five Comedies of Aristophanes,* translated by B. B. Rogers, Doubleday Anchor

PLATO, *The Last Days of Socrates,* (Apology, Crito, Phaedo), Penguin

or

PLATO, *Euthyphro, Apology, Crito,* with the death scene from *Phaedo,* revised translation by Cumming, The Library of Liberal Arts

3. *Background reading of modern books* about the prescribed authors and their periods. Teachers could consider such books as the following:

A. R. BURN, *Pericles and Athens,* Crowell: Collier

C. M. BOWRE, *The Greek Experience,* New American Library: Mentor

M. FINLEY, *The World of Odysseus,* World

H. D. F. KITTO, *The Greeks,* Pelican

REX WARNER, *The Greek Philosophers,* New American Library: Mentor

M. SMITH, *The Ancient Greeks,* Cornell

W. R. AGARD, *What Democracy Meant to the Greeks,* Wisconsin

H. M. HERGET, *Everyday Life in Ancient Times,* National Geographic

LISTER SINCLAIR, *Socrates,* Book Society of Canada

MAXWELL ANDERSON, *Footloose in Athens*

MICHELINE SAUVAGE, *Socrates and the Human Conscience,* Longmans

M. I. FINLEY, *The Ancient Greeks,* Viking Press

ROBINSON, *Everyday Life in Ancient Greece,* Oxford

4. *Short essays* could be assigned pertaining to the prescribed authors. For these the teacher could direct students to a combination of the first three suggestions above: additional reading of background books, Greek in translation and perhaps a little additional Greek. In some schools the Classics teacher may thus find himself giving students their first chance to write a critical, as opposed to a creative, essay.

5. A period or two spent on *films or filmstrips* can be beneficial, provided the pictures shown have clear relevance to the prescribed authors. Similarly, teachers may consider using CBC school broadcasts or such *recordings* as Plato, *On the Death of Socrates* (Folk 9979).

6. *Reading verse aloud.* Some teachers will want to devote more time to practising the reading aloud of Homeric verse. A tape-recorder can be useful for this, especially in small Greek classes.

7. *Thirty-minute lectures* to introduce each prescribed author. In addition to giving much background in a short time, these could help prepare students for the transition to university methods. Such general works as H. J. Rose, *A Handbook of Greek Literature* (now available in Dutton Everyman paperback) are helpful for this.

NOTE ON ADDITIONAL TITLES:

Teachers desiring a recent listing of publishers' addresses could consult pages 23 to 27 of the Latin Booklist.

Teachers are reminded that lists of paperbacks, textbooks and audio-visual materials are published periodically in *The Classical World.* Enquiries for subscriptions can be directed to The Classical Association of the Atlantic States, Inc., Rutgers University, 12 St. James St., Newark, N.J. 02102

It is worth remembering that teachers can usually borrow books from the libraries of the universities from which they graduated, and that occasional articles in periodicals can be reproduced ("Xeroxed") at about ten cents a page through university libraries. Probably teachers should work through the school librarian with Inter-library Loan at the appropriate university.

HISTORY

PART A

REDUCTION OF THE EXISTING COURSE

1. It is suggested that in Part One (pages 27, 28) Section I, The British and French Empires in North America, and Section II, The American Revolution, should be treated extensively in a few introductory lessons, probably not more than five.

2. Section III of Part One, The Survival of British North America (page 28) should be regarded as an integral part of the course in Canadian History, forming the introduction to it. It will probably be studied when this part of the work is begun in January.

3. In Part Two, Section III A., Economic Advance after the Civil War (page 29), the general nature of the post-war economic advances and the economic, social and political consequences are of crucial importance. It is suggested, however, that the details are not considered essential to an understanding of the problems.

PART B

Teachers, this year, have a choice of approaches to the study of *Canada and the Modern World*. They may elect to continue the existing course using traditionally successful methods. If this is their decision, they should note the reductions given above in PART A and the SUGGESTIONS FOR TEACHING IN DEPTH that follow. The removal of 1945 as a terminal date is based on the assumption that they will exercise in this grade, as in others, their good judgment in the selection of topics; it is not the intention to lengthen the course.

They may decide, if their schools are adequately supplied with necessary reference material, to try some of the units of study suggested in the *General and Advanced Levels of Instruction in Grade 13 History: January, 1966*. In no way whatsoever should this suggestion be taken to imply the implementation of the General and Advanced Levels of Instruction or of two standards of achievement; it is the intention only to offer teachers an opportunity to experiment with another approach to the regular course by studying a few selected units in great depth.

The teacher then should plan to study Part 1 — The Historian and His Work; Part 2 — The Historical Geographer and The Hard Issues of Sharing a Continent; and Part 3 — *five* units of Canadian *and* American History, maintaining a reasonable balance as suggested in Part 3 of the Advanced Level, page 12. Units of American History are to be found only in the Advanced Level.

Teachers selecting the new approach may wish to discuss their plan with their Inspectors but, in any event, are invited to cooperate with the Curriculum Section of the Department of Education by sharing their experience and considered opinions. They will materially assist in the development of a better course, a more extensive bibliography, and a more helpful set of suggestions for teaching a unit.

SUGGESTIONS FOR TEACHING IN DEPTH

After consultation with his teacher, a student should develop one or more themes essential in the structure of the course. A major assignment in such an area should measure his ability to read outside the text, or texts, to examine a wide variety of — and often conflicting — sources, to analyze his material and to organize it in a logical and lucid manner for presentation. It is important that the student continue work of this nature throughout some part of the course.

No useful purpose will be served if the term mark in History is based only on the results of term examinations. It must be determined in part after consideration of the students' term work.

There must be evidence in class of this study in depth as it develops during the year, evidence of wide reading and the bibliographic skill that should result

from it, preparation and presentation of the formal essay, participation in seminars and discussion lessons.

To illustrate the manner in which this enrichment phase of the student's work may be a part, or an extension, of the basic course, the following themes are offered as suggested areas in which a major assignment may be given:

- The nature and problems of Canadian and American federal systems;
- The causes and results of the American Civil War;
- The history of English-French relations in Canada.

It need scarcely be pointed out that the above topics appearing as illustrations of studies in depth encompass major parts of the course. Attention is also drawn to the Preamble and Suggestions for Teaching A Unit to be found in the *General and Advanced Levels of Instruction in Grade 13 History: January, 1966.*

HOME ECONOMICS

This is a new course and will be used during 1967-68 on an experimental basis in relatively few schools.

Teachers of this course are referred for suggestions to *Curriculum Study Guide for Grade 13 Home Economics,* which will be made available to all those teaching the course during 1967-68.

LATIN

PART A

REDUCTION OF THE EXISTING COURSE

1. As will be noted in *Circular 58* for 1967-68, the choice of passages to be read in the Authors section of the course is left to the Head of Classics or the teacher of Grade 13 Latin. Certain guidelines are laid down there which govern the choice. Some further suggestions will be found in Part B.

2. The following grammatical points are not to be required knowledge for translation of English into Latin or for grammatical questions based on prescribed authors, but where the meanings of any of these points can be readily recognized by an average student they need not be eliminated from a passage to be translated at sight from Latin into English. Students will be expected to be able to translate any of these points which occur in the authors prescribed in *Circular 58*. Although textbooks are not authorized or approved in Grade 13, teachers may find the reference given here to Breslove's *Latin Composition* a help in clarifying the points to be deleted from *Curriculum I and S.11*.

REFERENCES TO I AND S.II	POINTS TO BE DELETED	REFERENCES TO BRESLOVE *Latin Composition*
A.1.(I)(c)	conative imperfect	3c
	historical infinitive and its subject nominative	26
A.1.(II)(c)	genitive with words indicating plenty and want	31B
A.1.(II)(f)	genitive of equivalence	35
A.1.(II)(i)	genitive of price	38
A.1.(III)(i)	dative of reference	56
A.1.(VI)(m)	ablative of attendant circumstance	75
B.3.(VI)(a)	uses of *neve* and *neu* in purpose and	84c
B.3.(V)(e)	indirect command	102
B.3.(VI)(a)	*quo* in purpose clauses	86
A.1.(VI)(q) 3.	phrases like *ab hora septima ad vesperum*	98c
A.3.(I)	*ipse* as an indirect reflexive; the omission in Latin of any equivalent for the word "that" in such sentences as, Caesar's army is larger than *that* of the Gauls	109e 111d
A.2.	*ipsius* and *ipsorum* in apposition to possessive adjectives	112b
A.2.	*vir* (or *homo*) with an adjective in apposition to a name	115e
A.3.(I)	the distinction between *ceteri* and *reliqui*	125c
A.3.(I)	the use of *quisque* following a reflexive, superlative (to show a class) or an ordinal	130b

B.3.(XI)(e)	the distinction between *nisi* and *si . . . non,* and the use of *sin*	139a,b
	the indicative used to show that a clause is *not* part of indirect discourse	142
B.3.(XV)(b)	virtual indirect discourse	145
B.3.(VII)(e)	result clauses used to translate "without"	150
B.3.(VII)(f) 4.	relative clauses of characteristic following a comparative with *quam*	152e

REFERENCES TO I AND S.II	POINTS TO BE DELETED	REFERENCES TO BRESLOVE *Latin Composition*
B.3.(VII)(f) 2.	relative clauses of characteristic with *quin*	152f
B.3.(X)(c)	relative clauses of reason	170
B.3.(X)(d)	clauses of rejected reason	172
B.3.(XII)(c)	use of concessive clauses to translate "instead of"	175
B.1.(IX)(c)	*cum* with relative force often preceded by *eo tempore* or *igitur*	180
B.3.(XIII)	clauses of proviso	192
B.3.(II)(f)	potential subjunctive, including its use in rhetorical questions	196, 62
	use of gerund to avoid ambiguity, e.g. *ars vers ac falsa diiudicandi*	210b
	the use of *utor* and *potior* in the gerundive construction	211
B.7.(III)	personal use in Latin of some verbs which are often impersonal in English, e.g. *videor, dicor*	223
B.3.(XVI)(b)	use of *fieri non potest quin* and *facere non possum quin*	237
B.1.(X)	clauses of comparison introduced by *ut* and *sicuti*	241a
B.3.(XIV)	clauses of comparison introduced by *quasi*	241b

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

The importance of integrating the study in depth closely with the regular part of the course cannot be over-stressed; as a corollary, it may well prove advisable to distribute the additional material as unobtrusively as possible throughout the school year.

The opportunity provided by the freedom of choice in authors selection should enable teachers to plan both the basic course and the study in depth in a more coordinated manner than has been possible in previous years. Consideration should be given in the planning to the interests of the students and the teacher, and to the resources available in the school. Some teachers may wish to involve the students in the choice; in this case the discussion should be held early in the year and definite plans made at least by the end of September, so that there will be no difficulty in arranging the detailed course of study for the year.

Several principles might govern the choice. Among them might be the following:

a) The readings could be chosen to illustrate the development of the Roman state from a republic to an empire between, say, the First Triumvirate and the death of Vergil. Such a scheme might include both prose and verse.

b) Another plan might be to consider prose and verse separately and perhaps concentrate on constitutional problems of the last years of the republic and in addition read extracts from Vergil which would cover parts of the Aeneid, with the rest being read in translation.

c) Horace and Catullus may be studied in parallel, with students comparing their attitudes on various matters.

d) In some cases, teachers from neighbouring schools may wish to plan their selections together so that the greatest possible use is made of available resources.

e) Although it is the intention to permit the greatest possible freedom in the choice, it will generally be considered wise for all students at one school to read the same selections, so that in schools where there is more than one teacher of Grade 13, agreement should be reached between the teachers, with the responsibility resting with the Department Head.

In addition to the opportunities provided in the overall planning of the course, the following specific suggestions may prove helpful.

1. ADDITIONAL READING IN LATIN

Many teachers are already involving their classes in reading beyond the minimum prescription. The book of prose selections provides ample material, both in

the main section and in the Supplementary Section at the end of the book. Some teachers prefer to use a separate reader, of which there are many available. *A New Latin Reader* by M. P. O. Morford (Longmans) and *Pax et Imperium,* by J. M. Cobban (Methuen) both provide passages of a suitable standard, although there will naturally be some difficulty with vocabulary. Both books have continuous passages through which a story line may be followed. *Via Vertendi* by B. W. M. Young (Longmans) contains some useful unconnected passages and some helpful hints and ways to approach a passage of Latin. There are many techniques for handling "sight" translation; generally teachers find that students gain more from reading passages with a continuous theme rather than a series of unconnected sections; the latter, though, have special value when it is desired to put a student on his own under examination conditions.

2. READING IN TRANSLATION

Some teachers will wish to have the students read, in translation, passages relevant to the authors selections. For example, by means of the many paperback editions now on the market, students could perhaps read the first six books of the *Aeneid,* some of the more obvious letters of Cicero, and some of the more interesting parts of Caesar's *Commentaries.* Some additional poems of Horace and Catullus might be read, although much is lost in the translation and some considerable help from the teacher may be necessary. Some teachers may prefer to use such anthologies as *Latin Selections* by Hadas and Swits (Bantam) or *Roman Readings* by Michael Grant (Penguin).

Students might extend their knowledge of the first century B.C. in general and of their prescribed authors in particular by reading Plutarch's *Life of Caesar, Life of Cicero* and *Life of Pompey,* and might in so doing assess the literary power of an ancient historical biographer. In *Life of Pompey* the students could read of the success of the expedition against Mithridates and at the same time learn something of the stature of Pompey who so often is overshadowed in history by Caesar. In *Life of Caesar* may be found a brief reference to the revolt of the Eburones and students might compare the pictures of Caesar that emerge in Plutarch and in the Gallic Wars.

One approach might be to compare several translations of the same passage and to discuss which has the greater appeal. While this can be done with both prose and poetry, it is perhaps a more valuable exercise in the study of the verse where such a comparison can serve to lead into detailed study of the Latin in its own context.

Such paperbacks as the following may prove useful:

VERGIL, *Aeneid,* translated by C. D. Lewis, Doubleday: Anchor

or

VERGIL, *Aeneid,* translated by P. Dickinson, New American Library: Mentor

HOMER, *Odyssey,* translated by W. H. D. Rouse, New American Library: Mentor

or

HOMER, *Odyssey,* translated by E. V. Rieu, Penguin

PLUTARCH, *Eight Great Lives,* translated by C. A. Robinson, Holt, Rinehart and Winston

CAESAR, *The Conquest of Gaul,* translated by S. A. Handford, Penguin

3. BACKGROUND READING

There are many modern books about the prescribed authors and their period which are suitable for students of Grade 13. Teachers should use their discretion in deciding to what extent students can use these works. Certainly, there is not one of them that could not be used by students under certain circumstances.

Paperbacks

H. J. ROSE, *A Handbook of Latin Literature,* Dutton Everyman

MICHAEL GRANT, *Roman Literature,* Pelican

MICHAEL GRANT, *The World of Rome,* New American Library: Mentor

D. R. DUDLEY, *The Civilization of Rome,* New American Library: Mentor

TENNEY FRANK, *Life and Literature of the Roman Republic,* University of California Press

R. H. BARROW, *The Romans,* Pelican

F. R. COWELL, *Cicero and the Roman Republic,* Pelican

RONALD SYME, *The Roman Revolution,* Oxford

E. HAMILTON, *The Roman Way to Western Civilization,* New American Library: Mentor

J. CARCOPINO, *Daily Life in Ancient Rome,* Penguin

GILBERT HIGHET, *Poets in a Landscape,* Pelican

Hardcover

L. R. TAYLOR, *Party Politics in the Age of Caesar,* University of California Press

F. R. COWELL, *Everyday Life in Ancient Rome,* Batsford

H. M. HERGET, *Everyday Life in Ancient Times,* National Geographic

KENNETH QUINN, *The Catullan Revolution,* Melbourne University Press: Macmillan

BROOKS OTIS, *Vergil, A Study in Civilized Poetry,* Oxford

L. P. WILKINSON, *Horace and His Lyric Poetry,* Cambridge: Macmillan

E. FRAENKEL, *Horace,* Oxford

STEELE COMMAGER, *The Odes of Horace,* Yale University Press: McGill University Press

KENNETH QUINN, *Latin Explorations,* Routledge and Kegan Paul

L. P. WILKINSON, *Golden Latin Artistry,* Cambridge: Macmillan

4. SHORT ESSAYS

Many teachers have students write short essays about some aspect of the prescribed authors. For these, teachers could direct students to a combination of the first three suggestions above: The reading of a little additional Latin, some Classics in translation and background books. In some schools the Classics teacher may find that he is giving students their first opportunity to write a critical, as opposed to a creative essay. For this reason a teacher might be advised to give a considerable amount of help with the approach and methods suitable for a project of this type.

Many essay topics are possible: comparisons of authors, their styles, techniques, themes and so on; studies in character; historical or biographical essays; appreciation of particular passages, and so on. Teachers could select and announce a few at the beginning of the year so that students could be thinking about them and reading for them as the prescribed authors are taken up in class.

Wherever possible, students should be encouraged to relate their essays to their reading. An essay on Horace, for example, which merely catalogues the events of his life gathered from one of the standard literary histories will not be as interesting as one that connects the poems being read with his life (e.g. *O saepe mecum*) or his beliefs (e.g., *Rectius vives*).

5. TEACHING THE AUTHORS PASSAGES AS LITERATURE

The deletions mentioned above should permit more time to be spent on the actual teaching of the authors in class, with more attention being paid to their literary value. With the help of such works as those mentioned in section 3 above, teachers (and students too, if the teacher assigns occasional small reports) can introduce more background analysis of structure and theme and comparison with other poems or passages.

Of special value in the study of an author will be a good commentary. The following books should prove helpful:

C. J. FORDYCE, *Catullus, a Commentary,* Oxford

R. G. AUSTIN, *Aeneid, Book II* and *Aeneid, Book IV,* Oxford

M. FLETCHER, *Aeneid, Book VI,* Oxford

R. D. WILLIAMS, *Aeneid, Book III* and *Aeneid, Book V,* Oxford

In addition there are many articles available in periodicals. As an example of what may be found, some general articles on special aspects of Horace's *Odes* are given here:

A. ANDREWES, "Horace's Use of Imagery in the Odes and Epodes", *Greece and Rome* vol. 19 (1950), pp. 106-115

N. E. COLLINGE, "Form and Content in the Horatian Lyric", *Classical Philology* vol. 50 (1955), pp. 161-168

S. COMMAGER, "Function of Wine in Horace's Odes", *Translations of The American Philological Association* vol. 58 (1957), pp. 68-80

J. CORDRAY, "Structure in Horace's Odes: Some Typical Examples", *Classical Journal* vol. 52 (1956-1957), pp. 113-116

A. DALZELL, "Maecenas and the Poets", *Phoenix* vol. 9 (1951), pp. 151-162

J. FERGUSON, "Horace and Catullus" *American Journal of Philology* vol. 77 (1956), pp. 1-18

N. RUDD, "Patterns in Horatian Lyric", *American Journal of Philology* vol. 81 (1960), pp. 373-392

H. L. TRACY, "Thought-sequence in the Ode", *Phoenix* vol. 5 (1951), pp. 108-118

In addition, there are numerous articles on individual poems in the various periodicals. Typical are the following three which all deal with the problems of Horace, *Odes,* I.9 (Vides ut alta).

SULLIVAN, G. J., "Horace, *Odes,* I.9", *American Journal of Philology,* vol. 84, 1963, p. 2

SHIELDS, M. G., *"Odes,* I.9, A Study in Imaginative Unity", *Phoenix,* vol. 12, 1958, p. 166

CUNNINGHAM, M. P., "Enarratio of Horace, *Odes,* I.9", *Classical Philology,* vol. 52, 1957, p. 98

6. A period or two spent on *films, filmstrips, slides* or *recordings* can have benefit, provided the materials used have clear relevance to the authors being read. Folkways have a large number of Latin records, largely, if not entirely, by Moses Hadas and J. F. Richards. A recording of Karl Orff's, *Catulli Carmina* would need judicious use, but would be of interest. The CBC school broadcasts direct some programs to the Grade 13 level. The Department's Latin tape recording should also be of some use.

7. READING VERSE ALOUD

Some teachers will want to devote additional time to practising the reading aloud of the prescribed metres on the ground that the teaching of scansion should be a means to the end of reading, not an end in itself. In addition to using commercial recordings, teachers can let students practise and hear their own reading on a tape recorder.

8. Thirty-minute lectures to introduce each prescribed author. As well as giving much background in a short time, these could help prepare students for the transition to university methods. However, the dangers of using this approach too often should be borne in mind.

9. THE TIME FACTOR

Many teachers have reported some difficulty in translating the omissions from the composition outlined in Part A into increased amounts of time for teaching in depth. The following suggestions may help.

Although no textbooks are authorized or approved for Grade 13, the following suggestions are made on the basis of Breslove, *Latin Composition,* in order to illustrate the principle stated above.

a) Lesson 9, on purpose clauses, and lesson 11, on commands, could be combined into one lesson.

b) Lessons 13 and 16 are both concerned with indirect discourse and could be combined.

c) Lesson 20, on cause and concession, and lesson 21, on the conjunction *cum,* could be taught as a unit.

d) Lesson 23, 24 and 25 could be reshaped into two lessons: the subjunctive in principal clauses (lesson 23) and supine (from lesson 24) could be taught as a unit; the gerund (lesson 24) and gerundive (lesson 25) could now be presented together.

e) If *praestat* is transferred from lesson 27 to the other impersonal verbs in lesson 26, then the remnants of lesson 27 (impersonal passive) and those of lesson 29 (noun clauses) could be introduced as a unit.

In addition to choosing sentences from the textbook with additional care, teachers may find it advisable to make up extra sentences to facilitate the reshaping of lessons.

Teachers are reminded that lists of paperbacks, textbooks and audio-visual materials are published periodically in *The Classical World.* Enquiries for subscriptions can be directed to – The Classical Association of the Atlantic States, Inc., Rutgers University, 12 James St., Newark, N.J. 02102

It is worth remembering that teachers can usually borrow books from the libraries of the universities from which they graduated, and that occasional articles in periodicals can be reproduced ("Xeroxed") at about ten cents a page through university libraries. Probably, teachers should work through the school librarian with Inter-library Loan at the appropriate university.

MATHEMATICS

As indicated in the Introduction on page (2) of the course of study for Grade 13 Mathematics *(Curriculum S.12C)* both Introduction to Analysis and Algebra are to be shortened for the first years the courses are in use.

This will be achieved for the school year 1967-68 by the deletion of specific topics in Introduction to Analysis and by providing a choice of topics in Algebra.

INTRODUCTION TO ANALYSIS

For the school year 1967-68, the following topics in Curriculum S.12C will not be required:

Unit 5, topic 6
Unit 6, topic 7
Unit 7, topic 4
Unit 8.

ALGEBRA

For the school year 1967-68, the course will consist of:

Units 1, 2, 4, 5, 6 and at least two of Units 3, 7, 8, 9.

MATHEMATICS OF INVESTMENT

PART A

REDUCTION OF THE EXISTING COURSE

PAGE	TOPIC	CHANGES
42	Section 2	delete "Logarithms"
43	Section 4	Annuities Change "Annuities" to "Annuities Certain"
43	Section 7	Bond Valuation Delete "use of Makeham's formula"
44	Section 13	Life Insurance and Life Annuities Delete the sub-topics: "determination of net single premium, net annual premium; natural premium and reserve; gross premium;" The topics in this section should be presented descriptively

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

1. Section No. 4 (Annuities Certain) can serve as the basis for the study of mortgages, which are now generally set up on a fixed monthly payment basis, with interest incorporation at an annual or semi-annual rate. The mortgage may be written for five years, but the amortization planned over fifteen years. To ascertain the amount of principal outstanding at a particular time is a practical problem. Similar problems can be developed concerning instalment buying.

2. Additional topics of particular interest to students in this course may also be introduced. Taxes can provide interesting problems, taking actual instances where communities sell tax certificates at a discount for prepayment of local taxes. Succession duty taxes on a definite legacy, to beneficiaries of various classes with estates of different sizes, may also be of interest. Foreign exchange is a further item which may be introduced.

REFERENCE BOOK

SHEPPARD and BAILLIE: *Compound Interest,* University of Toronto Press.

MODERN LANGUAGES: FRENCH, GERMAN, ITALIAN, RUSSIAN AND SPANISH

PART A

REDUCTION OF THE EXISTING COURSE

Teachers are encouraged to concentrate on the truly significant points of grammar in the various grammar textbooks used. The G-A level studies in French and German indicated the types of points which are considered unimportant. Teachers of Italian, Spanish and Russian can readily identify areas of grammar that do not merit intensive teaching and drill.

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

Teachers are asked to consider the validity of intensive word-study in the authors program. A limited amount of "explication de texte" will always be beneficial to students. Teachers should examine carefully the portion of authors work to be assigned to students for homework to anticipate problem areas. Passages which present difficulties in comprehension and pronunciation could be explained and examined in advance of the assigning of them. Pupils can be led to a richer reading experience if a suitable historical and literary background is provided, and if they are led to anticipate certain facts and thoughts by the provision of simple questions on the passage to be assigned.

Authors work should be considered a spring-board to a rich oral program and to a rich writing program. Questioning for comprehension of an assignment is valid. However, teachers are cautioned against becoming lost in a myriad of unimportant content questions while ignoring the important thoughts and themes of the works studied. With many, but not all students, teachers will wish to discuss literary style as well as content.

In German, poetry selections have been prescribed. Teachers of German are encouraged to treat these poems in the way most suited to their own talents and to the tastes and capabilities of their students. In all languages poetry could well form a part of the Grade 13 program. It is suggested that narrative poetry and poetry of the "Romantic" period would be more readily appreciated by Grade 13 students.

All teachers of languages are encouraged to use audio and visual materials as they become available. Recordings of the French and German prescriptions may again be made available through the Service Bureau of the Canadian Modern Language Review. Where records or tapes of prescribed authors material are available, students should be encouraged to listen to these while preparing their assignment. Listening posts in the language classroom and/or in the school library could be provided. Visuals, whether in the form of chalk-board drawings, of photographs culled from magazines, of projectuals prepared by the teacher or by talented students, can add depth and dimension to the oral aspect and the comprehension of the authors program.

Teachers are encouraged not only to carry out a richer oral program based on authors but also to develop more fully aural comprehension. One way to do this would be the reading aloud (twice) of a new passage or anecdote to be followed by the reading of a limited number of questions to be answered by the students in English (to test comprehension) or in the target language (to test grammar and style).

Between October 1967 and April 1968 there will be a series of television programs based on part of the Grade 13 French Prescriptions. These programs will probably be repeated on Saturdays during March and April 1968. Teachers' Guides to these programs will be made available through the ETV Branch.

REFERENCE MATERIAL

FRENCH

There is much background material on Molière, his life, his times, his theatre.

Most teachers will appreciate, in addition to the

material provided for students in the prescribed edition, the realistic introductions, notes and questions of the following two editions of the prescribed play:

MOLIÈRE: *Le Bourgeois Gentilhomme:* edited by C. K. Abraham, Prentice-Hall of Canada Limited

MOLIÈRE: *Le Bourgeois Gentilhomme:* edited by A. and H. Dickman, Holt, Rinehart & Winston, Inc.

BRAY, RENE, *Molière, homme de théâtre,* Mercure de France

DESCOTES, MAURICE, *Les grands rôles du théâtre de Molière,* Presses Universitaires de France

GROSSMANN, LIONEL, *Men and masks; a study of Molière,* Johns Hopkins Press

GUICHARNARD, JACQUES, *Molière, a collection of critical essays,* Prentice-Hall

SIMON, ALFRED, *Molière par lui-même,* Editions du Seuil

STEEGMULLER, FRANCIS, *Maupassant: a lion in the path,* Random House

SULLIVAN, EDWARD, *Maupassant: the Short Stories,* Edward Arnold Limited

TOGEBY, KNUD, *L'oeuvre de Maupassant,* Danish Science Press

LEGRAND, ALBERT, "Gabrielle Roy ou L'être partagé", *Etudes françaises,* juin 1965, Presses de l'Université de Montréal

Reference materials for oral work and aural comprehension:

BAKER, LILIAN, *O Level Tests in French,* Methuen Publications

BOURNE, *Qu'est-ce que nous voyons?,* (Harrap) Clarke, Irwin and Company

FYFE, JAMES, *Cherchez la Réponse,* (University of London) Musson Book Company

LESTER and SYMONDS, *Let's Read French-1, Gerard Vernier,* Oxford University Press

MACY and GRUBBS, *Petits Contes Humoristiques,* Collier-Macmillan Canada, Limited

WATSON, *Cent une Anecdotes Faciles,* (Harrap) Clarke, Irwin and Company

VERTHUY, MAIR, *Passages à Vue,* Oxford University Press

MINISTERE DE L'EDUCATION NATIONALE, *Vocabulaire d'initiation à la critique et à l'explication littéraire,* Marcel Didier

GERMAN

JENS, WALTER, *Deutsche Literatur der Gegenwart; Themen, Stile, Tendenzen,* R. Piper, München

FOSTER, *O Level Tests in German,* Methuen Publications

ITALIAN

CHATFIELD-TAYLOR, H. C., *Goldoni, a biography,* Duffield and Company, New York

CAGNO, MICHAEL, *Exercise Book for Italian Level II,* Vanni, New York

CAGNO, MICHAEL, *Exercise Book for Italian Level III,* Vanni, New York

RUSSIAN

BARING and COSTELLO, *Oxford Book of Russian Verse,* Oxford University Press

WADDINGTON and BUCKLEY, *O Level Tests in Russian,* Methuen Publications

SPANISH

BRERETON, *O Level Tests in Spanish,* Methuen Publications

RECORDS

FRENCH

Pathé (Capitol), Molière: *Le Bourgeois Gentilhomme by the Comédie française* (complete) DTX 168, 169, 170

Period, *Les Comédiens de la Pléiade jouent Le Bourgeois Gentilhomme* (selections) FRL 1512

Select, *Le Bourgeois Gentilhomme* (selections) M-298037

Spoken Arts, *Le Bourgeois Gentilhomme* (selections) 794

Spoken Arts, *Treasury of Guy de Maupassant, Volume 1,* 5A921

Caedmon, *An Anthology of French Poetry,* TC 1184

Folkways, *19th Century French Poetry,* FL 9936

Folkways, *20th Century French Poetry,* FL 9943

Folkways, *Voix de 8 Poètes du Canada,* FL 9905

Select, *Les Plus Beaux Poèmes de la Langue Française, No. 1 de Villon à Alfred de Vigny,* SC 12053

Select, *Les Plus Beaux Poèmes de la Langue Française, No. 2 de Victor Hugo à Arthur Rimbaud,* SC 12054

GERMAN

Folkways, *Poetry of Friedrich von Schiller,* FL 9916

Preiser, *Boy Govert spricht Heinrich Heine,* PR 3117

Spoken Arts, *The Golden Treasury of German Verse,* 811

ITALIAN

Spoken Arts, *Golden Treasury of Italian Verse,* 771

RUSSIAN

Folkways, *Modern Soviet Poetry and Humour,* FL 9962

Folkways, *Russian Poetry and Prose,* FL 9961

Folkways, *Russian Poetry read in Russian,* FL 9960

Monitor, *Konstantin Simonov: reads Simonov and other Soviet Poets,* MR 108

Spoken Arts, *Poems from Doctor Zhivago read in original by Tatiana Pobers,* 756

SPANISH

Caedmon, *Juan Ramon Jiminez reading his poetry in Spanish,* TC 1079

Folkways, *Spanish Short Stories* (Becquer and de Alarcon) FL 9931

Spoken Arts, *Golden Treasury of Modern Spanish Verse,* 913

Spoken Arts, *Golden Treasury of Spanish Verse,* 829

Spoken Arts, *Golden Treasury of Spanish American Verse,* 839

MUSIC

PART A

REDUCTION OF THE EXISTING COURSE

The reduction in content could be accomplished by:

a) less intensive study of the Poulenc Organ Concerto

b) less intensive study of the opera "Der Freischutz" by Weber. Students should, of course, hear the entire opera, and should understand the general story of the opera. Some character study of the figures in the leading roles should be included also.

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

a) Grade 13 music students should be competent sight-singers and for this purpose they should be drilled thoroughly in tonic sol-fa. As a development on intensive practice in sight-singing to syllables, pupils should write simple melodies from dictation. Attention should be given to time (metre), to tone (pitch) and to hand signals.

b) In order to provide deeper appreciation of the Brahms Symphony No. 2 and the Borodin String Quartet, the teacher could play other symphonies and quartets by Beethoven or other composers.

PART A

REDUCTION OF THE EXISTING COURSE

A modification of *Curriculum S.17C* will be distributed to all schools before September 1967, entitled *Curriculum S-17C* (1967).

This publication will incorporate the reductions and corrections listed in *Curriculum S-8,* 1966-67.

The course of study in Grade 13 Physics for 1967-68 will therefore be similar to that of 1966-67.

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

1. EXPERIMENTAL WORK

Student participation in experiments is essential. However, the amount of time to be devoted to each of the course experiments may be varied widely, depending on the importance of the topic or the interest of the class. As a Laboratory Guide for the PSSC Course states (Preface Page IV):

"Usually there is a basic part of the experiment which all students can complete. Other students, proceeding at their own pace, will go to more advanced questions which are asked toward the end of the description of each experiment. This procedure allows both the teacher and the student a considerable amount of choice, although there is enough direction so that important ideas are sure to be emphasized."

2. FILMS

The viewing of certain films is an essential part of the course. Although availability and timing are matters of concern in showing the films, there is considerable latitude in the number which can be used successfully.

PART A

REDUCTION OF THE EXISTING COURSE

PAGE	TOPIC	CHANGES
18	Section 4	"The Organization Secretary" This section is to be reduced and is to read: "Organization of an association — nature, aims and objectives; meeting of an association — notice, agenda, rules of conduct, order of business, preparing and passing motions or amendments, presentation of reports, writing of minutes."
18	Section 5	delete "Reporting procedure"

PART B

SUGGESTIONS FOR TEACHING IN DEPTH

1. On page 18 of *Curriculum RP-31,* in Part C there are a number of suggestions for teaching in depth.

2. More original work by the students is suggested. Reports in manuscript form may be required, prepared by an individual student or students in small committees, dealing with topic number 4 (organization of an association) of Part B of the course. Original work in this topic may include some role-playing, involving the presentation of motions, the making of amendments and recording the minutes (which would not be verbatim reports). Students may also be required to write the minutes of a meeting from a rough draft of the proceedings.

REFERENCE BOOKS

BEAMER, Esther Kihn and others, *Effective Secretarial Practices,* 4th ed. Cincinatti, South-Western, 1962. Agent: Gage, Toronto

Canada, Civil Service Commission, *Office Manual,* Ottawa, Queen's Printer

NEWMAN, Dorothy M. and Jean P., *Canadian Business Handbook,* Toronto, McGraw-Hill (c1964).